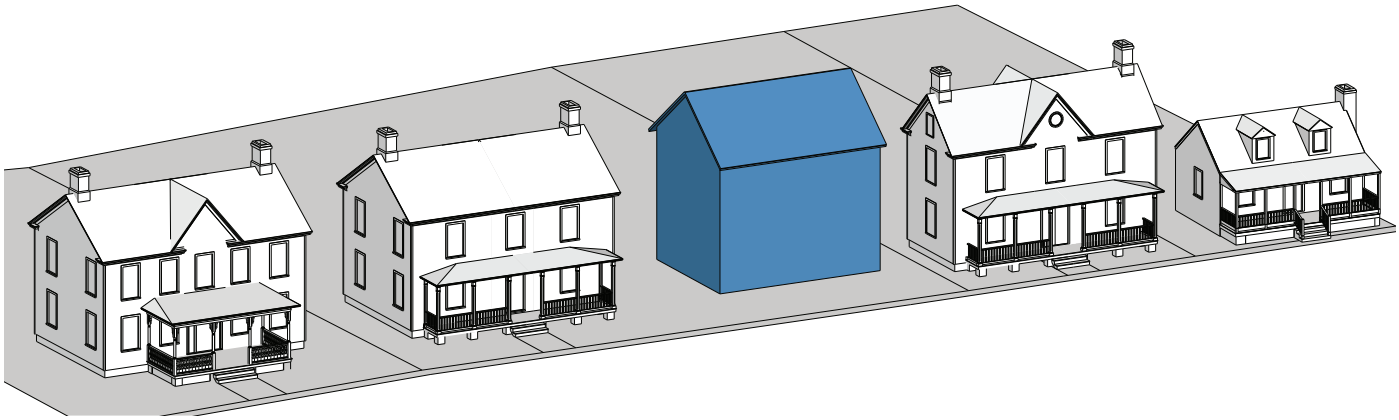



# CHAPTER 4
# Guidelines for New Construction

Any new construction in the districts needs to be carefully designed so that the new building respects its historic setting. The goal is to preserve the physical character of these areas not to challenge or compete with them. Thus the new building should be a "background" design, that is, one that does not draw attention to itself at the expense of its historic neighbors.



*This chapter provides guidance to ensure that the design of new dwellings in Aldie, Bluemont, Oatlands and Taylorstown respects the historic architectural character of the districts.*

## A. INTRODUCTION

Any new construction in the districts needs to be carefully designed so that the new building respects its historic setting. The goal is to preserve the physical character of these areas not to challenge or compete with them. Thus the new building should be a "background" design, that is, one that does not draw attention to itself at the expense of its historic neighbors.

Loudoun County's Historic and Cultural Conservation Districts contain some of the earliest buildings and settlements in the county. Preserving their unique character allows the county to provide a physical reminder of the county's rich heritage for present and future generations.

While there are various historic styles in these districts, the buildings were constructed of traditional materials and often have a similar scale and size. Many also had decorative details depending on their era and style, with the exception of simple outbuildings. These materials and details help create a human scale to the building and add visual interest to the design.

New buildings should use traditional materials or new materials that have a similar appearance to the original. These new designs also should have some type of traditional decorative details that fit the building. Most buildings throughout history had some type of decoration until the modern movement of the twentieth century.

Today, many architects and designers advocate designing a "building of the times," a phase meaning a more modern design. The philosophy of the modern style has been that form should follow the function of the building. Often the structure of the building was physically revealed to express honesty in the design.

Modern materials such as glass, concrete and metal were used to reflect the technology of the times. Any decoration was considered unnecessary, dishonest, and a compromise to the purity of the designer's intent. Regional architectural traditions or materials were abandoned for a global aesthetic of the machine age.

Designing with any reference to traditional buildings or historic imagery was considered quaint, outdated and not relevant to modern times. It is an obvious challenge to take this modernist approach when designing a new building in the historic districts if the goal is to respect the existing architectural character of the county's heritage.

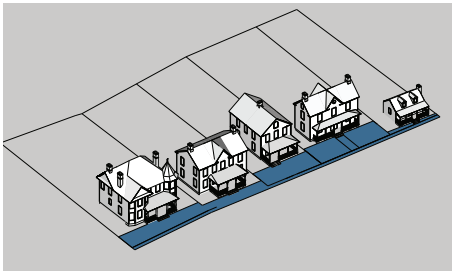
The following guidelines for new construction provide more detailed information on how new designs can reflect the various design attributes of the historic buildings to ensure better compatibility between the new and old.

### GUIDELINES FOR CONTEMPORARY DESIGN

1. Contemporary design, both as new structures and as additions to existing ones , which is sensitive to its historic surroundings through compatible scale, massing, materials, siting, and design details, is welcome and appropriate in the villages.
2. Contemporary design may be suitable in the rural area(s) where its relationship should be to the natural landscape rather than to other buildings.

*These buildings represent a variety of uses and periods of construction, however, they maintain a consistent shallow setback in this block.*

*In more rural areas of the districts, siting to take best advantage of existing land forms and the weather replaces setback.*



*New construction should reinforce the dominant condition of surrounding properties in villages. If there is an established historic setback then new construction should follow that setback.*

*If there is no consistent setback, then new construction should continue the random nature of existing historic properties, staying within the established parameters.*

## B. SETBACK/SITING/TOPOGRAPHY

Setback is defined by *Section 1-200(J)* of the *Zoning Ordinance* as the distance measured between the wider of the following options; (a) the existing dedicated right-of-way, (b) the right-of-way proposed in the Comprehensive Plan, or (c) the minimum dedicated right-of-way permitted by VDOT for maintenance. Although regulations will vary with the underlying zoning in each district, the historic overlay zoning (*Section 6-1805*) allows the setback of new construction to reinforce existing historic precedent.

### Aldie

Most houses and commercial structures along John Mosby Highway are set near the front of their lots. Exceptions to this condition occur predominantly on large lots where siting to the center of a parcel allows a view (Mercer House) or the conduct of a trade (Aldie Mill).

### Bluemont

Structures lining the Snickersville Turnpike do not have a uniform setback. Commercial entities, such as the village's two stores, have no setback. Earlier residences, such as Clayton Hall, have a minimal setback; and the later Victorian-era residences are often set much further back on their lots.

### Oatlands

The mansion itself is near the center of a very large parcel in keeping with its plantation heritage. Outside of the area directly surrounding the main house, the remaining buildings on the site are placed in a random nature consistent with the property's rural setting. These buildings do not intrude upon the view from the primary dwelling. Private residences, the church, and the school, located either off of a network of farm roads or US Route 15 have random setbacks due to the unplatted nature of development in the area.

### Taylorstown

The siting of the mill, around which the village grew, reflects its placement near Catoctin Creek for operation and the Taylorstown Road to serve its clients. Early residences in the village are located near the creek as well and are deeply setback on their lots. Late-nineteenth century dwellings, such as those at the intersection of Loyalty and Taylorstown roads, are deeply setback on their large lots. The two stores in the center of the village are both placed at the front of their respective lots.

### GUIDELINES

1. Relate setback of any new construction to the character of the existing historic structures in that district. Commercial structures should have little to no setback.
2. Site residences to reinforce the character of the adjacent dwellings.
3. Use the historic placement of the type of building that you seek to construct if the building site is located between two distinctive areas of setback, such as between commercial and residential.

## C. ORIENTATION

Orientation refers to the direction the front (facade) of the building faces.

### Aldie, Bluemont, and Taylorstown

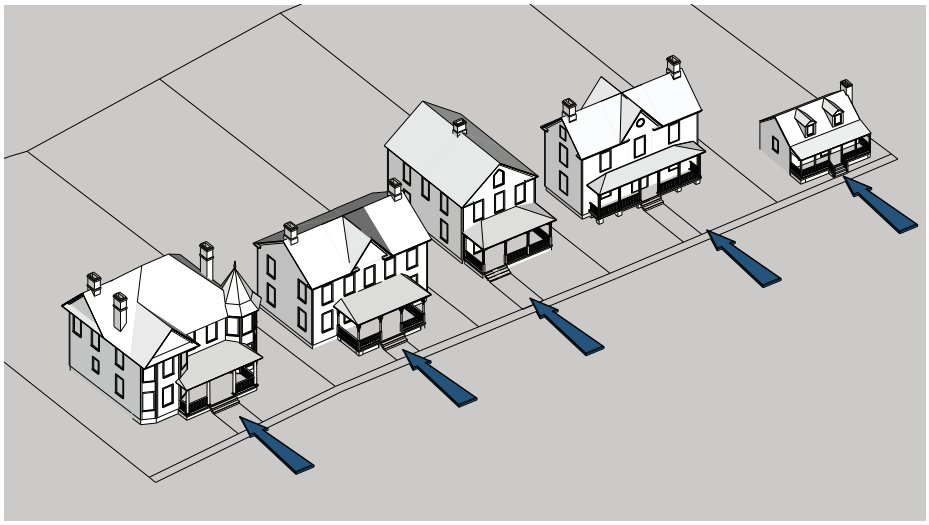
In the linear villages of Aldie, Bluemont, and Taylorstown, most early houses and commercial buildings are sited to face the historic trade routes. Later residences may have been built to take advantage of mountain and pastoral views.

### Oatlands

Most structures in the rural Oatlands district are oriented to reflect their purpose. The mill, church, and school are oriented for access by those they serve. Dwellings in the district are sited to take advantage of the weather and pastoral views.

#### GUIDELINES

1. Orient the facades of new village structures to the street onto which the lot faces.
2. Orient the primary facade to the major street if the building is to be constructed on a corner lot in the village.
3. In rural areas, it may be possible to orient new construction to the weather to take advantage of passive solar heating and negate the effects of prevailing winds.
4. If new construction includes an attached garage, do not orient the garage to the primary street.
5. Detached one-car garages should follow the historic precedent for placement in the districts, at the rear of the lot and facing the street.



*New construction should respect the consistent orientation of the front of each house to the primary street in the villages.*

## D. SPACING

Spacing refers to the side yard distances between buildings. Zoning regulations in the districts specify minimum side yards. Through the historic district overlay zoning (*Section 6-1805*), these may be altered to ensure that new construction is consistent with the historic streetscape.

### Aldie

Areas of compact development in the village exist on the north side of John Mosby Highway to the east of the bridge and on the south side of the highway to the west of the bridge. Structures in these areas have smaller side yards than elsewhere in the district.

### Bluemont

Where adjacent structures were built in the same era, there is some regularity to the spacing between structures. In other areas that developed over time, there is no visual pattern of spacing between structures. With the exception of a few late-nineteenth century residences along the turnpike and commercial structures, most structures are centered on large lots and surrounded by lawns.

### Oatlands

Due to the random and rural nature of development, there is no pattern of spacing between structures.

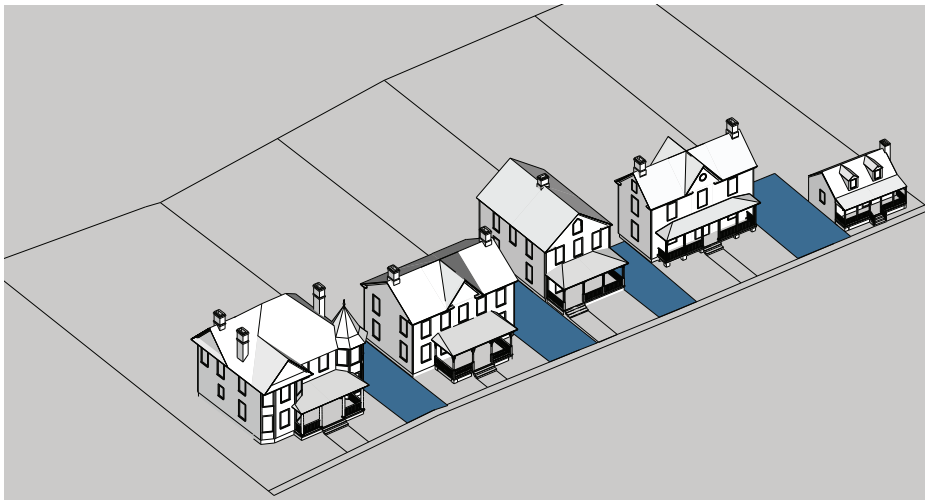
### Taylorstown

The random nature of this hamlet is reinforced by random spacing between buildings.

### GUIDELINES

1. Look to historic precedents for the size of side yards between buildings on similar sized lots adjacent to your parcel.
2. Space new construction within ten percent of the historic precedent on the block and adhere to other applicable zoning regulations. The spacing of buildings, both residential and commercial, may be more compact towards the historic center of the village.

*In areas where houses were constructed during the same period, spacing may be more regular than where development occurred over time.*



*Like setback, spacing of structures throughout the districts is sometimes not regular. The best guidance is to space new construction to respect the condition found on adjacent lots.*

## E. MASSING

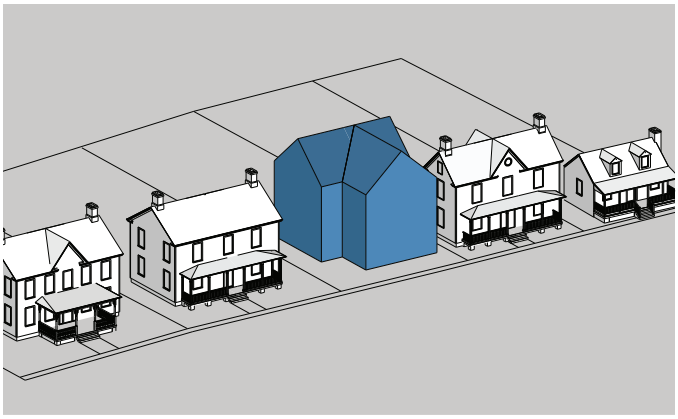
The overall massing of a building relates to the organization and relative size of the building sections or pieces of a building. The nature of the mass will be further defined by other criteria in this chapter, such as height, width, and directional expression.

The earliest original structures were often rectangular in shape and one- and one-half to two-stories. Over time additions were made to these early structures, often attached to one side rather than the rear of the structure. In some cases, the addition was a half-story higher than the original mass, while in others it was subordinate to the original structure.

The existing massing of historic structures may be used as a precedent for new construction; however, new additions must be subordinate in their massing to the historic structure. This concept will be covered in more detail in *Chapter 5: Additions*.

### GUIDELINES

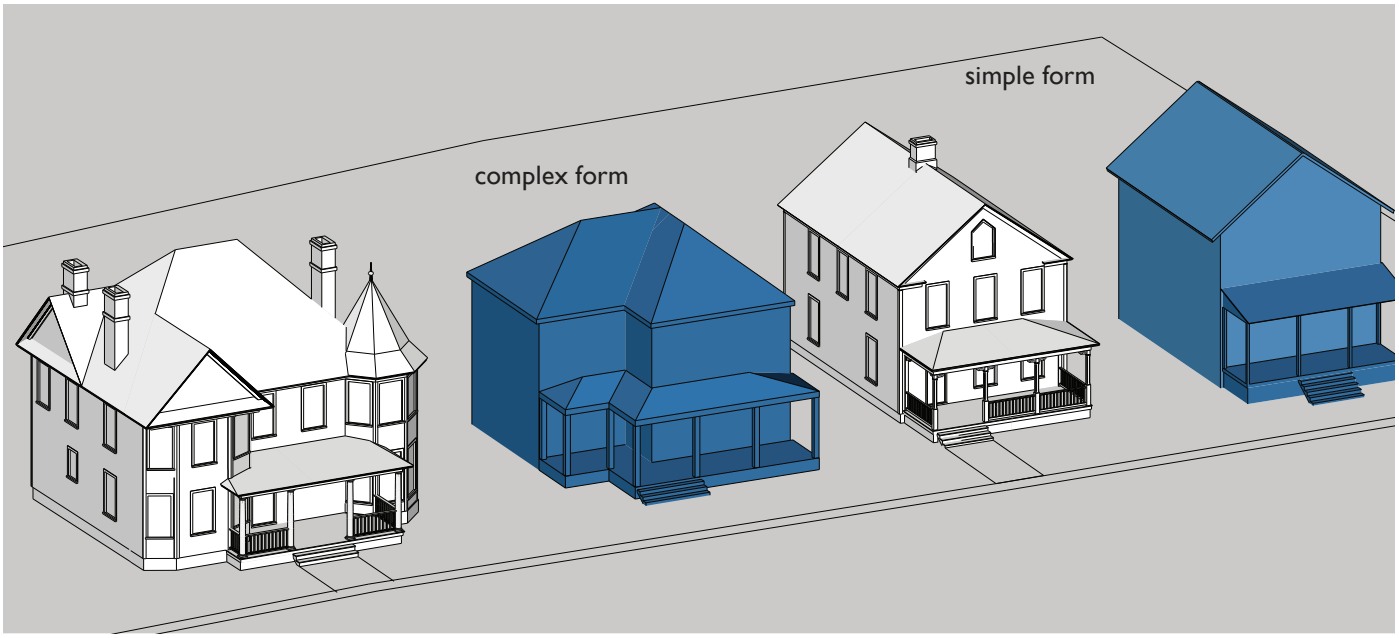
1. Reduce the perceived mass by dividing the structure into simple intersecting masses with varying rooflines according to existing historic structures.
2. Where the footprint of new construction is larger than historic precedents, look to historic examples of dwellings that grew over time. Later periods of construction are often represented by a series of separate, subordinate masses.



*An INAPPROPRIATE EXAMPLE of mass for new construction is shown in this example. The large mass with a projecting front gable breaks the historic rhythm of the street and looks out of place with its counterparts.*

*An APPROPRIATE example of mass for new construction relates to adjacent historic house forms.*

*The one- and one-half story massing and rectangular shape of this mid-twentieth century addition reflects the massing of early structures in the districts.*




*Most historic dwellings in the districts have simple forms. More complex forms are found when the structure has been added on to over time or in higher-style examples of the Victorian period.*

## F. COMPLEXITY OF FORM

A building's form, or shape, can be simple (a box) or complex (a combination of many boxes or projections and indentations).

### Aldie, Bluemont, and Taylorstown

Most early structures in these villages reflect a simple form. After the Civil War, forms became more complex due to new construction techniques. This allowed for the economical construction of the more complexly massed structures of the Victorian era. However, most Loudoun County village structures retained a simple massing, often adding a rear ell to the original rectangular structure and creating an L- or T-shaped structure.

As structures adapted over centuries, more than one addition may have been added creating a more complex form than originally envisioned for the structure. These subsequent additions reflect the evolution of the house and create additional living space.

### Oatlands

The mansion at Oatlands is a rare example of a more complex massing than is usually seen in the villages. Known as a five-part plan, the mansion consists of a main structure with symmetrical wings to either side and octagonal projecting bays at the end of each wing. An octagonal bay also projects from the rear of the main block.

Other buildings in the historic district follow a more simple form as described above.

### GUIDELINES

1. Use forms for new construction that relate to historic precedents in the district. Most early structures in these districts reflect a simple form. Through their development, the districts' structures have retained this simple massing, often adding a side addition; or a rear ell to the original rectangular structure to create an L-shaped or T-shaped structure.
2. For structures much larger than historic examples, it may not be feasible to accommodate all uses within one simple rectangular form and roof mass. Look to local precedents for complex massing that evolved from simple forms over time to inform new construction.

## G. HEIGHT, WIDTH AND SCALE

The actual size of a new building can either contribute to, or be in conflict with, the existing structures in a historic district. Height and width create scale. Scale in architecture is the relationship of the human form to the building. It is also the relationship of the height and width of one building to another. Width in architecture is often defined as the number of bays a structure contains. A bay is the portion of the facade that contains a window or door.

### Aldie, Bluemont, and Taylorstown

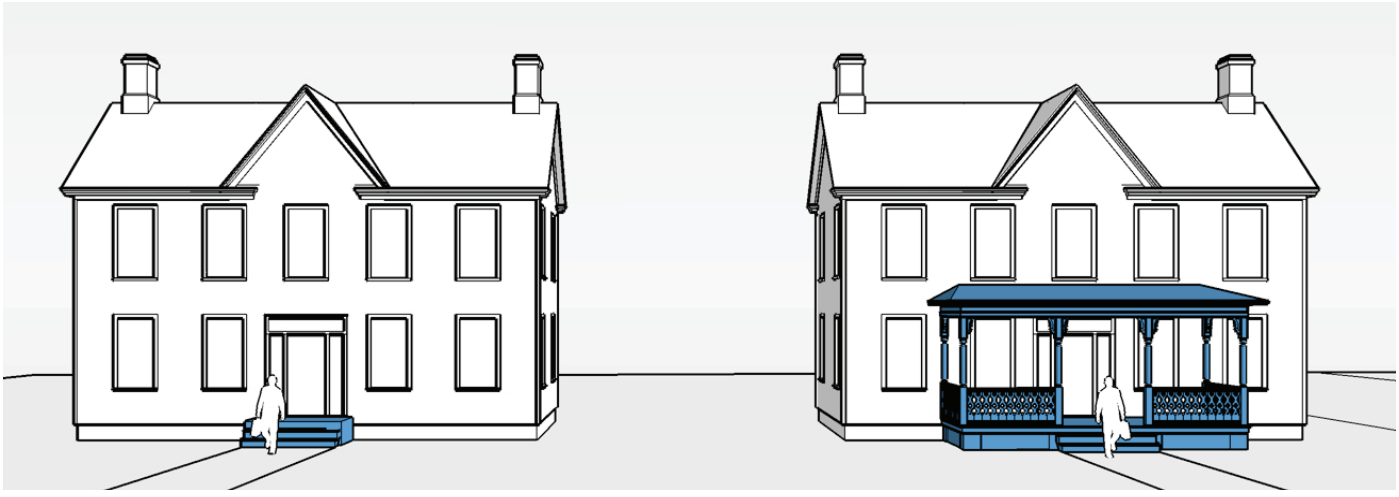
Most single-family dwellings in the villages are one- and one-half to two- and one-half stories tall and are between three and five bays wide. For information on proportions of openings, see *Doors and Windows* later in this chapter.

### Oatlands

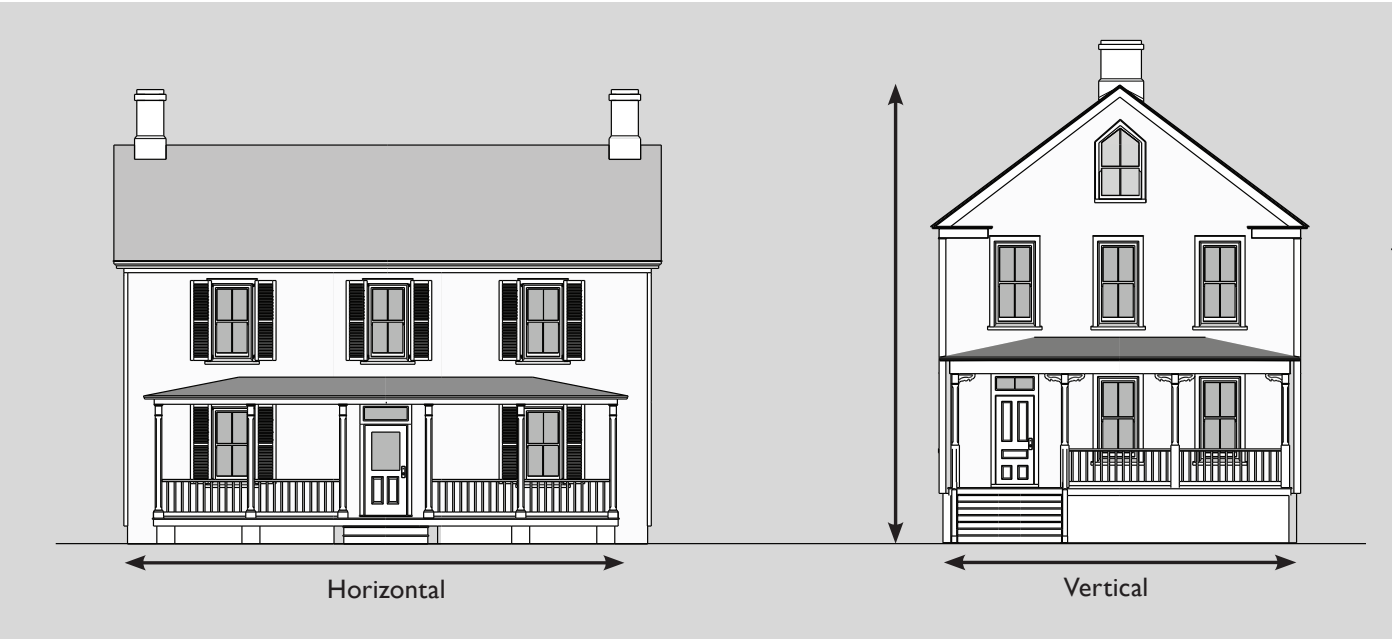
While most structures in the Oatlands district reflect the human scale of the dwellings found in the other districts, the mansion itself is of a monumental scale usually reserved for public buildings.

### GUIDELINES

1. Establish the height of a proposed building within ten percent of the average height of adjacent historic structures to achieve visual compatibility. In areas where the topography varies, the siting of the structure should not result in the roofline of the structure rising more than ten percent above existing neighboring structures.
2. Design new buildings to respect the width and bay divisions of historic structures along the street. Flexibility in the width of new structures may occur due to different era and styles of construction and the structure's placement on the lot.
3. Reinforce the human scale by including functional elements that reinforce the character of the district, such as porches and porticos.



*A side-by-side comparison of the same house with and without a porch shows how a porch can be used to reduce the perceived size of the structure and relate it to a human scale.*




*The most common forms of directional expression in the districts are horizontal and vertical.*

## H. DIRECTIONAL EXPRESSION

The relationship of the height and width of the front elevation of a building mass provides its directional expression. A building may be horizontal, vertical or square in its proportions.

### Aldie, Bluemont, Oatlands and Taylorstown

The earliest cottages in the districts are usually one- and one-half stories and display a horizontal expression. Where additions were made to the side of these structures, that expression was reinforced. Later two-story structures approach a more square mass depending on their width. Often, later additions or wings converted these structures to a more horizontal expression.

Balloon framing led to taller buildings in the late nineteenth century. However, many vernacular Victorian-era houses in the villages retained a horizontal expression accentuated by one-story porches. Higher-style examples of Queen Anne dwellings with corner turrets and bracketed eaves were often more vertically expressed.

#### GUIDELINE

1. Reflect the directional expression of adjacent historic structures in new village construction.

# I. ROOF FORM AND MATERIALS

Roof form plays an important role in defining the form of a building, while the materials of the roof help to define its character and create continuity and rhythm in the district. Most roofs in the village districts are side gabled and covered in standing-seam metal. Refer to *Chapter 7: Materials* for guidance on appropriate roof materials and dimensions.

## Aldie

Common roof forms in the district include side gable and front gable. The most commonly utilized materials are standing-seam metal and wood shingles.

## Bluemont

Common residential roof forms in the district include side gable, sometimes with a central gable, and front gable. Most porches have shed roofs. Commercial structures may have a flat roof. The most common roof material in the district is standing-seam metal.

## Oatlands

Common roof forms in the district include flat, hipped, and side gabled. The most prevalent roof material is standing-seam metal.

## Taylorstown

Common roof forms in the district include side gable, sometimes with a central gable, hipped, front-gable. Shed roofs are typical for porches. Roof materials vary and include standing-seam metal, wood, and asphalt shingle.

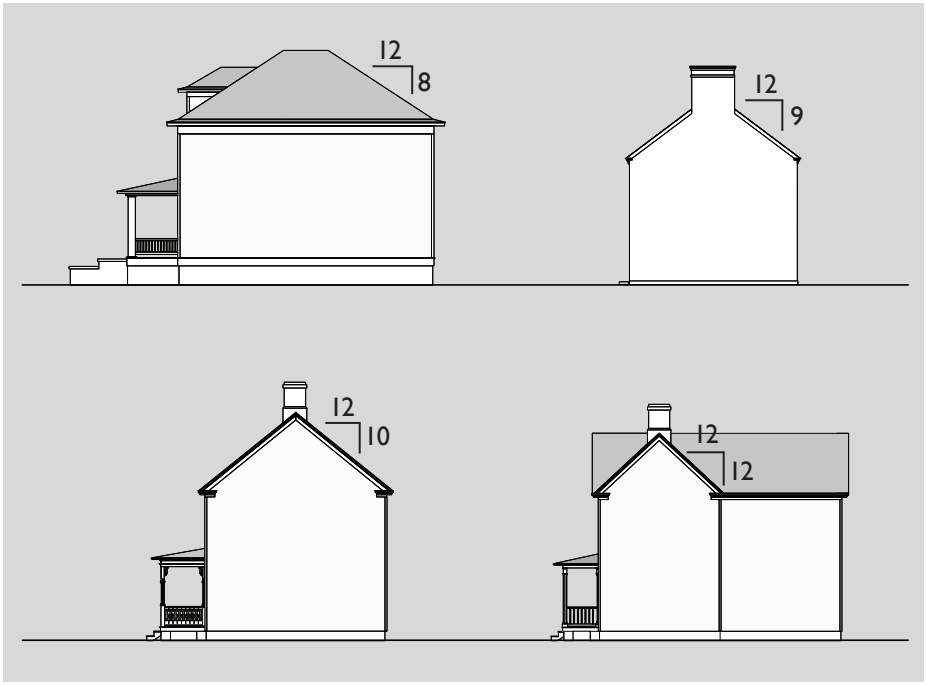
### INAPPROPRIATE TREATMENT

1. Avoid creating a large mass that will result in a very tall steeply pitched roof.

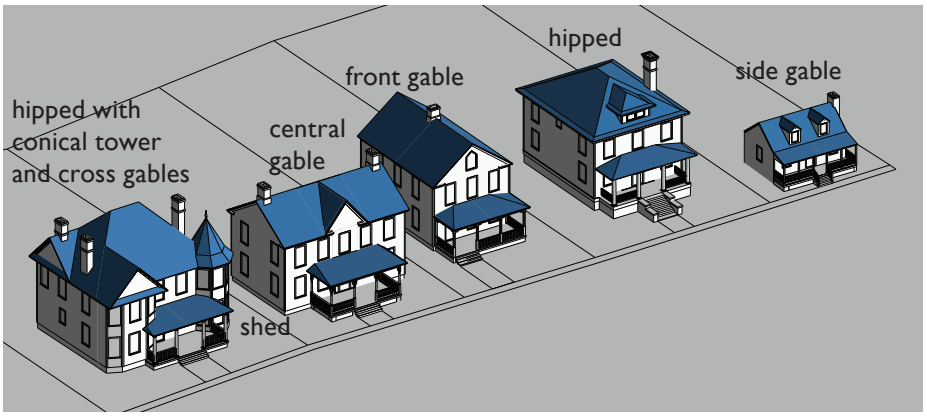
**NOTE:**

The first number in the pitch, seven, is the number of inches of height; and the second number, twelve, is the length of the slope during this rise in height. Therefore, a seven-in-twelve pitch means that the roof is rising seven inches in height for each foot of slope.

COMMON ROOF PITCHES




*Respect the roof types and pitches historically found on the houses and porches in the districts. There is a wide variety of roof forms and they often relate to the style of the house.*



## I. ROOF FORM AND MATERIALS, continued

### GUIDELINES

1. Use roof forms for new residential buildings that relate to adjacent historic examples. Most often this will be a gable roof.
2. Reflect the historic roof pitch(es) of adjacent historic structures in the roof pitch for new buildings of similar use. Historically, roof pitches were between seven-in-twelve and twelve-in-twelve.
3. Use roof materials that approximate a historic appearance.
   a. Appropriate materials in the districts include standing-seam metal, wood, and slate. Some metal products are available pre-painted to reduce maintenance.
   b. Cement shingles that approximate the historic profile of wood shingles, or artificial slate may also be used. These products are preferable to asphalt.
   c. In some instances, the HDRC may approve the use of dark, consistently colored asphalt composition shingles.

## J. ROOF FEATURES

Roof features may be divided into three categories:

- Structural design features such as dormers, light wells, skylights, and cupolas or belvederes. Their historical purpose was to bring light and/or air to the building's interior before the age of electricity and air-conditioning.
- Decorative roof features such as finials and cresting. These features are not typically found in the districts.
- Modern mechanical features including solar panels, satellite dishes and mechanical equipment.

### Taylorstown

The only roof feature exhibited by buildings in this hamlet are dormer windows which are found mainly on smaller, one- and one-half story dwellings. Without a church or high-style Victorian residence, there are no cupolas, finials or cresting as seen in other districts.

### Aldie, Bluemont, and Oatlands

Each of these districts has at least one church, and many of the churches have a bell tower or cupola. Dormers are also found in these districts.

No finials or roof cresting survive in these districts.

*Finials, and metal roof cresting, are most often associated with the Queen Anne style of architecture.*

*Cupolas provide ventilation for agricultural buildings.*

### INAPPROPRIATE TREATMENT

1. Bubble or domed skylights are unacceptable.

## GUIDELINES

1. Consider the use of dormers for new construction. By punctuating a large sloping roof with dormers, it may reduce the perceived mass of the roof.
2. Scale the dormers proportionately to the scale of the building and roof masses. Look to historic precedents for appropriate size ratios, rhythm and dormer locations.
3. Match the slope or pitch of the dormer roof to match to that of the roof of the main structure.
4. Consider the use of features that bring light and air into the structure. Many of the roof features described above have been reintroduced as part of the green design movement and should be considered as a way to reduce the energy consumption of new construction.
5. Locate skylights, solar panels, satellite dishes and various types of roof-mounted mechanical equipment on the rear or side of the roof where least visible from public roads, walkways and neighboring properties.
    a. Use solar panels that are the same size and dimension as shingle roofing materials or that fit within standing-seam metal panels.
6. Use a parapet wall or other roof feature to screen modern appurtenances such as satellite dishes and mechanical equipment that cannot be placed in an out-of-site rooftop location.

## NOTE:

### The Dormer Defined

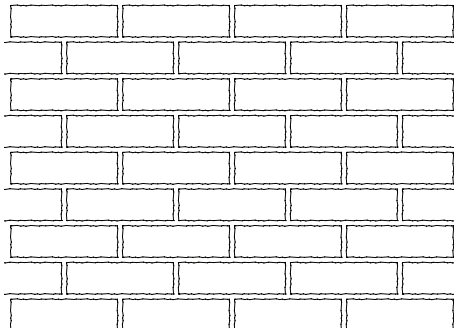
A dormer is defined as a separately framed roof element that projects from a sloping roof, contains a vertical window, and is covered by its own roof. The most common types of dormers take their names from the roof profile and include gabled, hipped, and shed dormers. By bringing light to the attic story of a house, dormers allow that space to become usable living space.

*Traditional dormers are contained in a sloping roofline and are often found in multiple numbers aligned with the window pattern below.*

*Wall dormers are often seen in Colonial Revival dwellings. The window aligns with the vertical plane or face of the building wall.*

## K. CHIMNEYS

Masonry chimneys are a character-defining feature of dwellings in Loudoun County's historic districts. They were, and may still be, an integral part of a house's heating system. Early chimneys in Loudoun County's historic districts are constructed of local fieldstone, local brick, or both of these materials, with the stone comprising the lower section. Later chimneys are predominantly located to the interior of the structure, at one or both ends, and are constructed of brick.



Running Bond

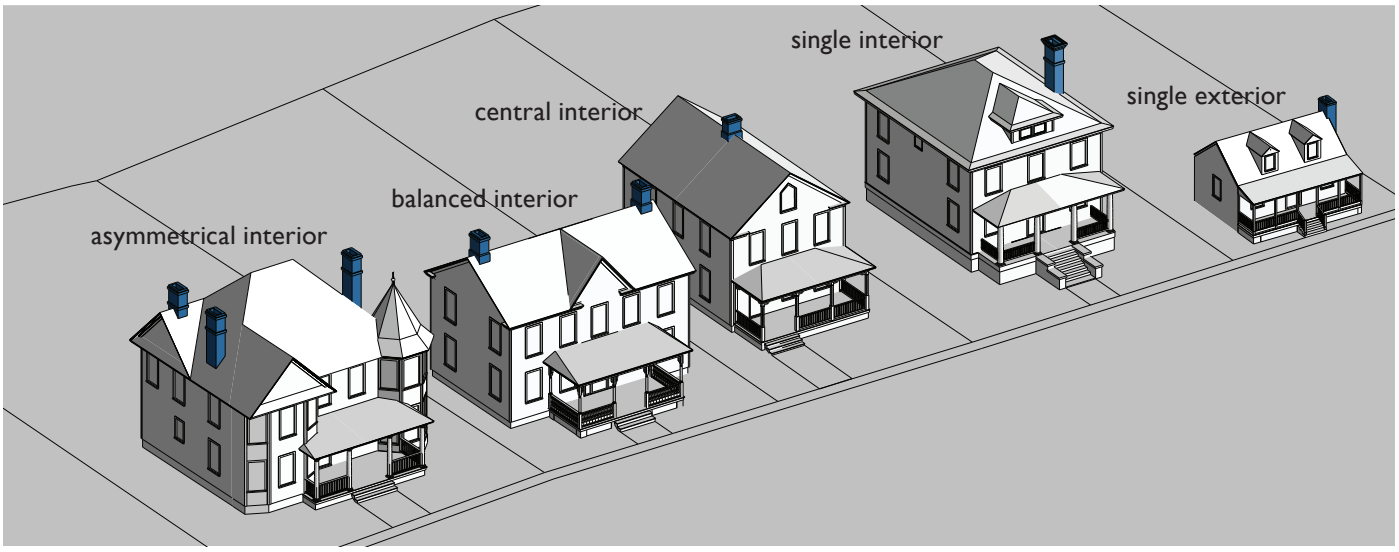
*This brick pattern is appropriate for chimneys.*

### INAPPROPRIATE TREATMENTS

1. Do not use exterior metal pipe chimneys.
2. Do not clad exterior chimneys in wood siding.
3. Do not use artificial materials that simulate brick or stone.
4. Do not use Flemish or common-bond brick patterns in new chimney construction.

### GUIDELINES

1. Construct exterior chimneys of brick or locally available fieldstone in a historically accurate color range for the districts.
   a. Historically, brick chimneys were laid in a running bond pattern. New chimneys should follow this precedent in areas where they are visible.
2. Locate chimneys according to the following historic precedents.
   a. Chimneys may be placed to the exterior or interior of a structure.
   b. Exterior chimneys should usually be placed on the outside gable wall of a structure. Historically, most chimneys were placed centered on the gable wall end.




*Chimney placement is dependent upon the period of construction and style of the dwelling. Symmetrical architectural designs often feature balanced chimneys at each end while asymmetrical designs locate chimneys according to the irregular layout of the floor plan.*

## L. CORNICES, OVERHANGS AND PARAPETS

The cornice is the embellishment of the junction between the roof and the wall and may also be found on porches. Their material and design depend on the style and character of the rest of the building.

A cornice may be located at the intersection of the roof and the wall, below a porch roof, or above a storefront. The material and design depend on the style and character of the rest of the building.

### Aldie

Most structures in the district have simple, unadorned wood cornices or boxed eaves. A notable exception is Mercer House; although the original structure has a simple classical cornice, the later porch has a bracketed cornice in the Italianate style.

### Bluemont

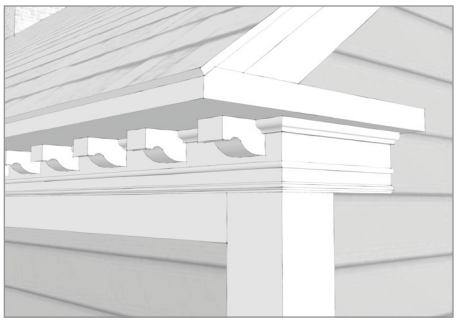
Many of Bluemont's historic structures are decorated with simple wood cornices. Exceptions include a number of Victorian porches with bracketed cornices, exposed rafters on vernacular Victorian and Bungalow dwellings, and a modillion cornice at Clayton Hall.

### Oatlands

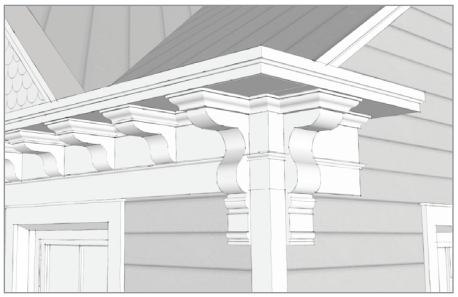
The mansion's cornice is classically detailed with modillions. The school features exposed rafters; the church, a simple boxed eave; and the parish house, a deep unadorned frieze. Dwellings in the district follow the designs found in other districts and are usually simply and classically detailed.

### Taylorstown

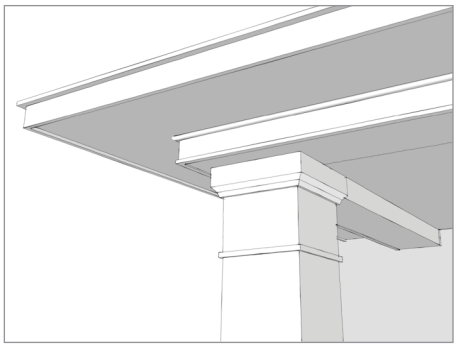
Early residences and the mill feature either simple, unadorned wood cornices or boxed eaves. Later vernacular Victorian structures have deep friezes without brackets.



*A Federal-style cornice may be composed of an unadorned frieze and architrave. Modillion blocks may be found on some examples.*

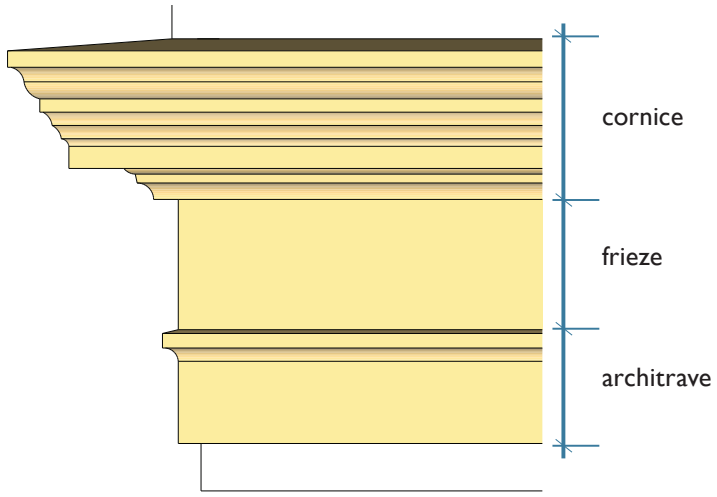


*Cornices on Victorian-era buildings may be accented with brackets or other woodwork.*



*An overhang is seen often on Bungalow and American Foursquare architectural styles and is the exaggerated extension of the roofline past the wall plane.*

ELEMENTS OF A CLASSICAL ENTABLATURE (CORNICE)



## L. CORNICES, OVERHANGS AND PARAPETS, continued

### INAPPROPRIATE TREATMENT

1. Do not use exaggerated or oversized cornices and cornice elements on new construction.

### GUIDELINES

1. Consider the uses of a cornice, overhang, or parapet at the roofline of new construction in the districts.
2. Look to historic precedents to inform the design and provide good information on scale and placement.
3. Use materials that complement those found in the area where the new building is being constructed.

*A textbook example of a classical cornice is seen on the portico at Oatlands.*

*Boxed eaves are simple cornices on buildings with pitched roofs. The rafter ends and the eaves are boxed in with wood.*

*A parapet is the wall that surrounds a low or flat roof, projecting at right angles, and located at the roof edge. It is often decorative in nature, may be stepped or straight in design, and may visually obscure roof appurtenances.*

*Historically, windows are recessed into masonry buildings. Although this is no longer necessary, due to veneer construction methods, the technique provides a traditional appearance and should be used in new construction.*

## M. DOORS, WINDOWS AND SHUTTERS

The size, proportion, pattern, and articulation of door and window openings help to give a building its character. Doors and windows help to define a building's particular style through the rhythm, patterns, size, proportions, and ratio of solids to voids.

Doors allow access to the interior of a building and combine a functional purpose with a decorative one. Secondary entrances are often more utilitarian. Original doors can be found on many houses in the districts and may provide a guide for new door choices.

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. From the late-eighteenth through late-nineteenth centuries both the size of individual glass panes and the overall opening size of windows increased incrementally. In the early twentieth century a number of revival styles saw a return to smaller upper panes, often over a larger single-paned lower sash.

In a technique known as diminution of fenestration, windows on the second level of historic buildings were often smaller (e.g. six-over-six) than those on the ground or first level (e.g. nine-over-six). Most window trim was flat, plain wood although some examples have a bead detail. In some brick construction examples, a flat brick or jack arch was used to crown the window opening.

Shutters were commonly used by the mid-nineteenth century to control the amount of light and air that entered a structure. They also protected the window from the effects of harsh weather by blocking wind and shedding rain away from the opening. Through time, shutters have become a predominantly decorative feature.

### Aldie

Common windowpane arrangements include 9/9, 8/8, 9/6, 6/9, 6/6, 2/2, 12/12, 1/1, and 4-light casement.

### Bluemont

Common windowpane arrangements include 12/12, 6/9, 6/6, 2/2, and 1/1.

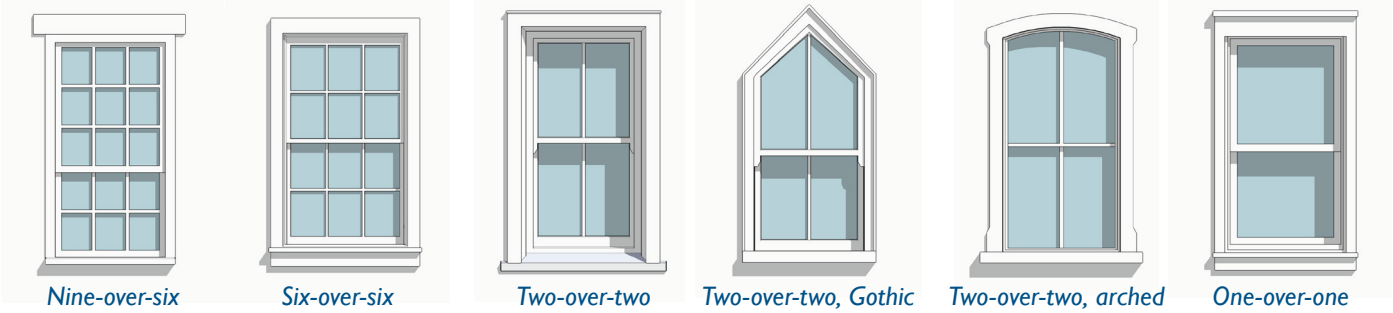
### Oatlands

Common windowpane arrangements include 6/6, 9/9, and 4-light casement.

### Taylorstown

Common windowpane arrangements include 6/3, 6/6, 2/2, and 9/9.

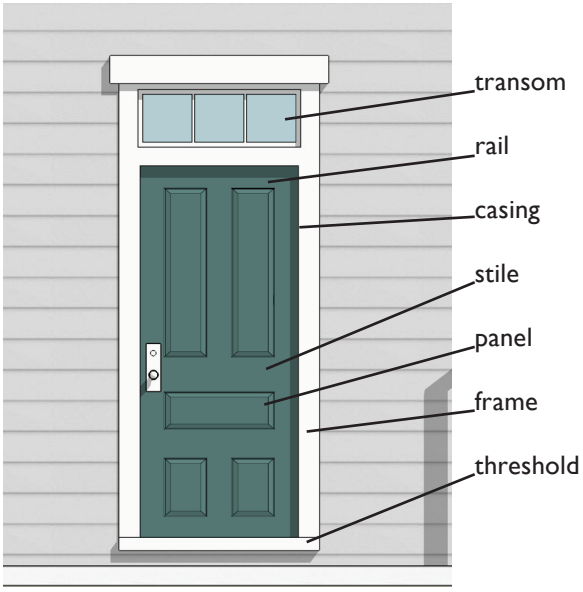
TYPICAL WINDOW STYLES



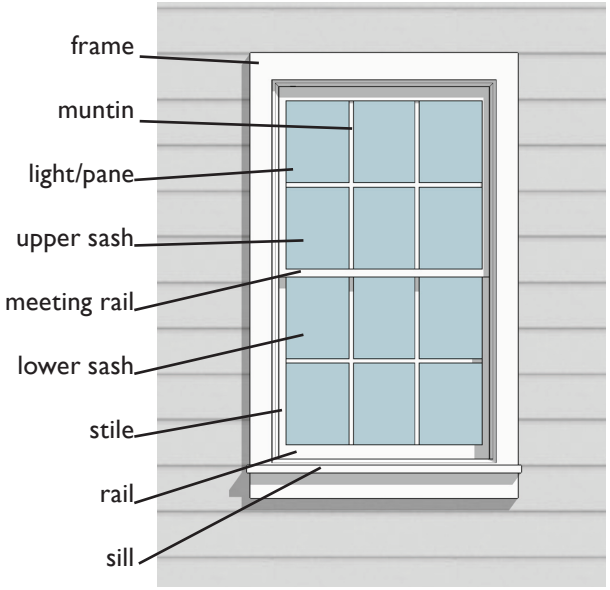
*Nine-over-six* *Six-over-six* *Two-over-two* *Two-over-two, Gothic* *Two-over-two, arched* *One-over-one*

## M. DOORS, WINDOWS AND SHUTTERS, continued

ELEMENTS OF A DOOR




ELEMENTS OF A DOUBLE-HUNG WINDOW




### INAPPROPRIATE TREATMENTS

Doors and Windows

1. Do not stain or leave doors, windows and their frames, a natural wood color. Historically wood was painted to increase the longevity of the building material.
2. Do not use unfinished aluminum as a finish for doors or storm doors. Doors should be painted to match the house trim.
3. Do not use false/snap-in muntins or internal removable grilles because they do not present a historic appearance.
4. Avoid designing false windows in new construction.
5. Do not use mirrored glass on any building in the historic districts. Tinted or low-e glass may be strategies to reduce heat gain and preserve the interior.
6. Do not use large single-pane bay windows as there is no precedent for their use in the districts' historic structures.

Shutters

7. Do not use shutters on composite or bay windows.
8. Do not install shutters by screwing or otherwise permanently affixing them to the wall of the structure, therefore, making them inoperable

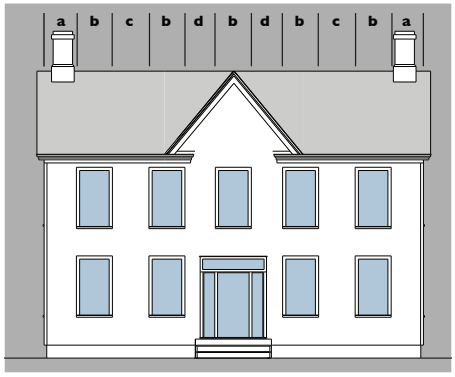
*Highlighting the windows and doors of typical house styles found in the districts shows the balanced arrangement of these openings.*

## GUIDELINES

### RATIO OF SOLIDS TO VOIDS

1. Relate and make compatible the ratio of solids (walls) and voids (windows and doors) of new buildings to that of adjacent historic houses.

### RHYTHM OF OPENINGS




2. Make sure the rhythm and placement of window and door openings are compatible with those of adjacent historic structures.

### PROPORTION OF OPENINGS

3. Ensure that the size and proportion of window and door openings, or the ratio of width to height, are compatible with those on nearby historic houses. If the house is larger than its historic neighbors, use openings that are proportionately sized rather than respecting the historic size.

*A glass-panel storm door should be large enough to reveal the basic design of the door beyond.*

4. Respect the traditional design of openings that are generally recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods as opposed to designing openings that are flush with the rest of the wall.

### Doors

5. Relate new doors to the door styles found historically in the districts.
6. Use simple, traditional trim profiles that have the same dimensional qualities as the original trim materials in the districts.
7. Construct doors of wood (preferred material). Composite products may also be considered for new construction depending on design and visual appearance.
8. Storm and/or screen doors should be of a full-view design that allows a complete view of the front door. These designs should not reference a particular architectural style or period.

## M. DOORS, WINDOWS AND SHUTTERS, continued

### Windows

9. Use windows with true-divided-lights or interior and exterior fixed muntins with internal spacers to reference traditional designs and match the style of the building.

10. Construct windows of wood (which may be vinyl- or metal-clad), or a wood composite that visually approximates the appearance of wood.

11. Use simple, traditional trim profiles that have the same dimensional qualities as the original trim materials in the districts.

### Storm Windows

12. Install exterior storm windows and doors so that they do not obscure the windows or doors.

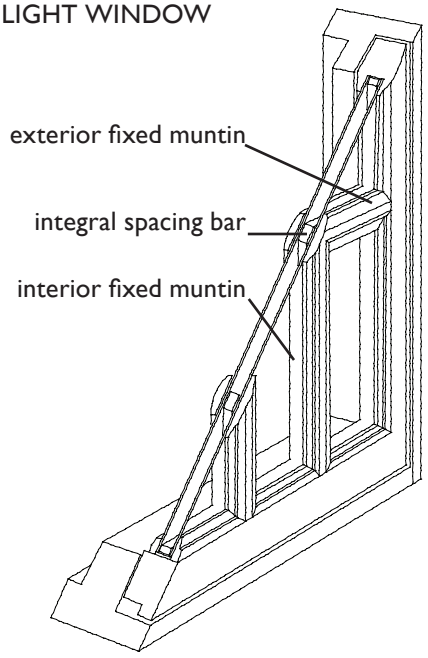
13. Wood is the preferable material for storm windows. Metal conducts temperature much more quickly than wood, which absorbs it.

### Shutters

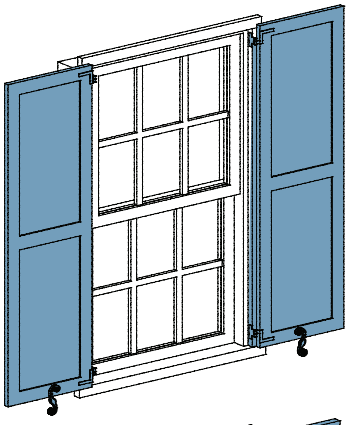
14. Use shutters of wood or a wood composite (rather than metal or vinyl) scaled to fit the window opening.

15. Use shutters for new construction only when they will be mounted on hinges to allow for operability or sized and mounted to appear operable. When incorporated into green designs, shutters can be used to block the effects of wind and sun, and household energy consumption can be drastically reduced.

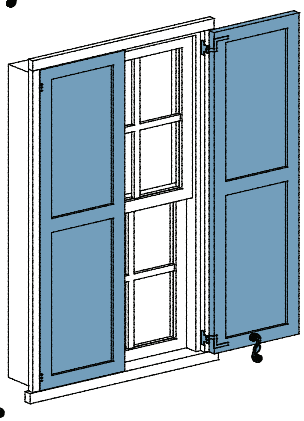
ELEMENTS OF A THREE-PART SIMULATED DIVIDED LIGHT WINDOW




*Three-part simulated divided light windows are often used in new construction and alleviate the need for a storm window.*

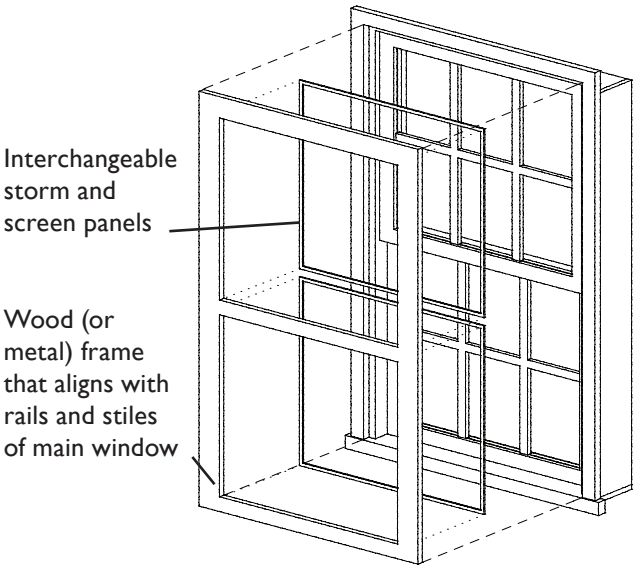


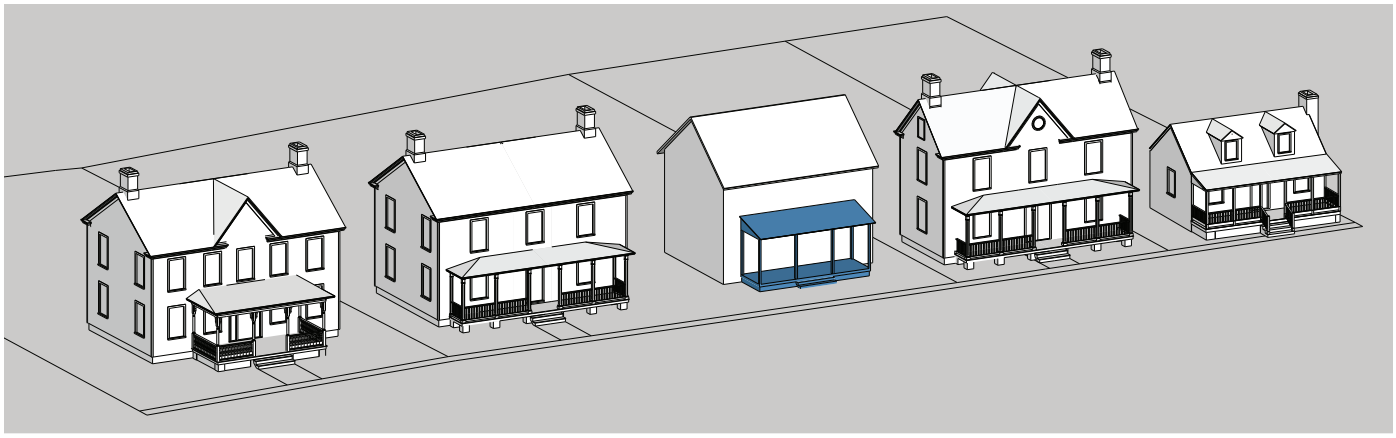
*Properly mounted shutters have upper and lower hinges and are kept open with shutter dogs.*



*When shutters are properly sized, they cover the window and fit closely within the frame.*

ELEMENTS OF A STORM WINDOW





*Including a porch or portico in any new design will reinforce the connection the houses with other existing dwellings as well as reducing the perceived scale of the building.*

## N. FRONT AND REAR PORCHES

A porch or portico is the focal point of the many Loudoun County village houses. Because of their decoration and articulation, these features help to add variety and rhythm to each block. Porches have traditionally been a social gathering point. New residential buildings can better blend with certain areas of the historic district if a porch is incorporated into the design.

### Aldie

Porches found in the district include the added one-story, three-bay Italianate porch on Federal Style Mercer House. It has paired rectangular columns resting on piers, a sawn balustrade, and a bracketed cornice. There are not many other porches in the villages although there is evidence of an earlier portico at Narrowgate.

### Bluemont

Porches found in the district include one-story partial and full-width porches, wrap-around porches, and a simple porch on E. E. Lake Store. Porch roofs are supported by classical Ionic or fluted columns, rectangular classical columns, or turned posts, often with turned or sawn railings. Italianate brackets and a simple classical cornice complete the decoration of many of these porches.

### Oatlands

Porches found in the district include a two-story classical portico, covered entries with stylized columns and shuttered sides, and one-story vernacular examples.

### Taylorstown

Porches found in the district include those sheltered under the main roof of dwellings, full-width porches on Victorian-era dwellings with scroll-sawn balustrades and brackets, turned posts and unique acorn pendants. Shed-roofed porches may have simple posts with horizontal rails and spindle balustrade.

#### GUIDELINES

1. Include a porch in new residential construction if it reflects the prevailing condition of adjacent structures.
2. Make sure that new porch designs reflect the size, materials proportion and placement of historic porches in the districts.
3. Add porches to secondary elevations where appropriate to shield the house from the sun during the summer.

*This deck, photographed outside of Loudoun County's historic districts, uses traditional railings, lattice and screening to provide a variety of textures and visually reduce the mass. The deck appears as a part of the original design and echoes its materials and colors.*

*A more traditional approach is to design a side- or rear-covered porch as seen in this Waterford example.*

## O. DECKS

Decks gained widespread popularity in the last quarter of the twentieth century. Many deck designs are too large, are not integrated into the home design, and are too tall in their placement.

Often this new deck placement results in an outdoor living space that may be subjected to the harsh effects of sun and wind, with no protection for people or the structure, as a porch can provide. Without proper design, decks may also lack connection to either the house to which it is attached or garden spaces upon which it focuses.

### INAPPROPRIATE TREATMENTS

1. Decks are not encouraged in the historic districts. Decks are not appropriate on historic buildings, particularly in village settings.
2. The use of pressure-treated wood is not recommended in areas where it will remain unpainted and will be visible from public rights-of-way.
3. Decks should not appear to be supported by wooden stilts.
4. Decks should not be placed on the second story of the house, resulting in a full flight of stairs to ground level or no connection to the yard level.

### GUIDELINES

1. Site the house so that the transition from house, to deck or terrace, to yard level is as direct as possible.
2. Site any deck where it is not visible from the front of the structure, preferably on the least visible elevation of the building.
3. Use traditional porch designs to relate outdoor spaces to your traditional structure by the:
    a. Use of porch piers clad or wrapped with brick or stone
    b. inclusion of a roof to cover the deck
    c. use of railing designs that relate to any other railings on other porches of the house
    d. screening of open space under decks from view using materials that provide a traditional appearance such as lattice
4. Use plantings to screen decks from view from public rights-of-way.
5. Decks should be painted following the same color scheme as the house.
6. Integrate decks into the footprint of the structure.

## P. FOUNDATION

The foundation forms the base of the building. Most buildings in the historic districts have stone foundations; some elevated a full story above ground level, others built into a slope to work with the site topography. The design of new structures should incorporate foundations for aesthetic as well as functional reasons.

### Aldie

Typical foundations in the district include the brick foundation and water table set on stone foundation at Narrowgate, the mill's raised stone foundation, other stone foundations, parged brick and stone.

### Bluemont

Typical foundations in the district include stone on Clayton Hall and many vernacular Victorian dwellings, brick for porch piers and outbuildings, and a few examples of concrete block. Some foundations have either been painted or parged over time.

### Oatlands

Typical foundations in the district are stone. Examples of brick construction have a brick foundation. Newer buildings, such as the mansion's carriage house, may have a concrete foundation. The foundation of the mansion has been covered in the same stucco as the house.

### Taylorstown

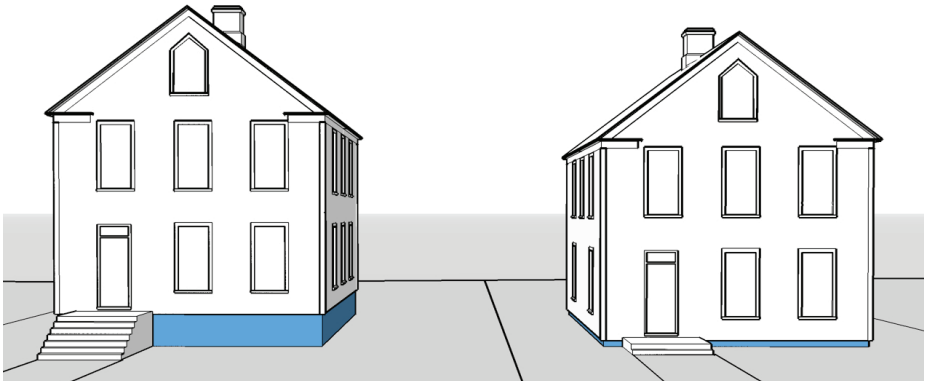
Typical foundations in the district are stone, both on farmhouses and residences near the mill. The twentieth-century store is built on a concrete block foundation.

### INAPPROPRIATE TREATMENTS

1. Do not use a concrete slab foundation without a raised floor level.
2. Do not use concrete block or formed brick for foundations.

### GUIDELINES

1. Respect the height, contrast of materials, and textures of foundations on surrounding historic buildings.
2. Distinguish the foundation from the rest of the building through the change of materials or the use of a water table.
3. Use stone as the foundation material/cladding for new construction. Brick was rarely used as a foundation material in the historic districts as it was found to be much more porous than the local fieldstone.
4. Select stone that echoes the colorations of local Catoctin green stone or the tan flagstone found in the districts.
5. Dress new stones with natural ingredients that will aid in the development of a timeless, weathered appearance. Recipes using vinegar, buttermilk, beer, compost, oatmeal, mold spores and easily obtained ingredients can be found on the internet.
6. Some alternative stone and brick veneer materials may be acceptable as cladding for new foundations. Cladding should be continued to all sides of a new foundation, not just the front elevation.
7. Parging, the covering of the structure's foundation material with a coat of cement mortar, may be an appropriate foundation treatment on smaller structures and additions.



*New construction should respect the traditional height of foundations found on adjacent historic houses. The house to the left has a foundation of an appropriate height. The house to the right is built on a concrete slab and is not appropriate in the districts.*

## Q. ARCHITECTURAL DETAILS AND DECORATION

The historic structures located in Loudoun County's Historic and Cultural Conservation Districts, are, for the most part, vernacular buildings that are characterized by a simplification of the details found on urban examples of the popular architectural styles of the period. Farmers from eastern Pennsylvania and eastern Virginia pioneered the settlement of these areas and brought with them the building traditions of their rural heritage.

With few exceptions, the early houses built by these settlers are balanced compositions reflecting the influence of Georgian and Federal precedents but lacking the intricacies made possible by skilled carvers and other artisans located in urban areas. Quaker doctrine stressed plainness and the lack of any outward distinction of social hierarchy. Early structures often used simple decorative features such as unadorned cornices and plain window and door trim, brick jack arches over windows, paneled wood doors, transoms, and louvered shutters.

As new residents of more varied backgrounds moved to Loudoun County, this early Quaker simplicity was challenged. However, it was not until the arrival of the railroad and the delivery of mass-produced building materials that the local aesthetics changed. Although these primarily rural villages continued to build in vernacular traditions, the turned and sawn woodwork of the Victorian era marks many late-nineteenth-century dwellings in the districts. Examples of Victorian embellishments include bracketed cornices, decorative windows, patterned wood and slate shingles, and decorative window caps, and porches with turned posts, sawn balusters and brackets.

### INAPPROPRIATE TREATMENTS

1. Do not design new construction without details that provide a visual link to the historic structures in the district.

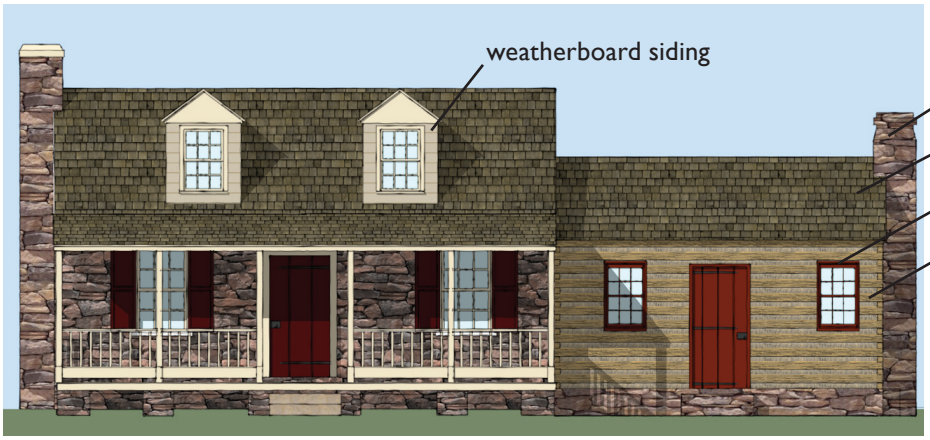
2. Refrain from "pasting-on" historic details to a modern unadorned building.

### GUIDELINES

1. Use architectural details that are found on existing historic buildings in the district. These include but are not limited to roof overhangs, cornices, chimneys, window and door trim, brick bond patterns, wood siding and shingle patterns, and entry features. Elements such as these provide much of the decoration for historic structures in the districts.

2. Use only details that replicate the original in dimensions, proportions, and appearance.

*Loudoun County's historic structures have a wide variety of details which are linked to the era of their construction and architectural style. These details may provide appropriate precedents for new construction in the districts.*




*The earliest structures in the districts were of log or stone construction. Both were locally available raw materials that required minimal finishing work before construction.*

## R. MATERIALS AND TEXTURES

The choice of materials and textures are among the most important decisions in establishing the basic character of a building. The use of inappropriate and simulated materials is one of the primary reasons for incompatible new construction in a historic area.

Loudoun County's historic districts display a limited number of materials and textures including native fieldstone laid in a variety of patterns with differing mortar profiles, brick laid in Flemish and common bonds, molded brick, log, weatherboard, clapboard, and German wood siding, decorative wooden shingles, and wood trim in a wide range of profiles and descriptions.

Historic and substitute materials appropriate for use in the historic districts are discussed in detail in *Chapter 7: Materials*. Please refer to that chapter for more information.

### INAPPROPRIATE TREATMENTS

Masonry and Substitutes

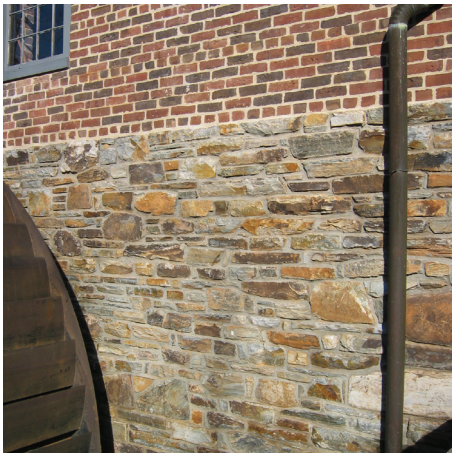
1. Exposed concrete or split-face block
2. Brick of highly contrasting shades
3. Tinted mortars outside of historic color range
4. Synthetic stucco - Exterior Insulation Finishing System (EIFS)
5. Smooth, wire cut brick

Wood and Substitutes

6. Siding or shingles with an artificial wood-grained texture
7. Rough wood shakes, except on early log structures
8. Vinyl or aluminum siding and trim
9. Plastic, including fiberglass-reinforced plastic

## GUIDELINES

1. Choose materials and textures that are compatible with and complementary to adjacent historic structures.
2. In order to retain the traditional image of the districts, stone, brick, stucco, and wood siding are the most appropriate choices for wall-cladding materials.
3. Use uniform primary wall-cladding material on all sides of the building.
4. Employ the use of a limited number of different historic materials if the new construction is broken into separate masses to simulate a dwelling that has evolved over time. Follow *#3* for each mass.
5. Differentiate the foundation from the main wall plane through a change in material or texture.
6. For brick and stone construction, particular attention should be given to following historic precedents for bonding patterns, mortar profiles and compositions, and color.
7. Use wood as a first choice for elements such as trim, porch elements, and other decorative features, following historic precedents. Substitute materials are also available for trim details but must be able to be worked in the traditional manner of wood. See *Chapter 7: Materials – Substitute Materials* for more information.
8. Cementitious products including shingles and siding may be appropriate for new construction if applied in traditional patterns. These materials should be smooth-finished and applied with a five-inch to seven-inch reveal according to historic precedents.
9. Consider traditional standing-seam metal such as galvanized steel and terne (a zinc and tin alloy). New stainless steel and pre-coated terne products may also be appropriate. Metal roofing products should be manufactured in the traditional widths and installed with real or simulated standing seams. The appropriate seam height for residential standing-seam roofs is between one- and one-quarter and one- and one-half inches.
10. Modern substitutes that are compatible with historic materials may be acceptable if the substitute material replicates the visual qualities and workability of the original material.



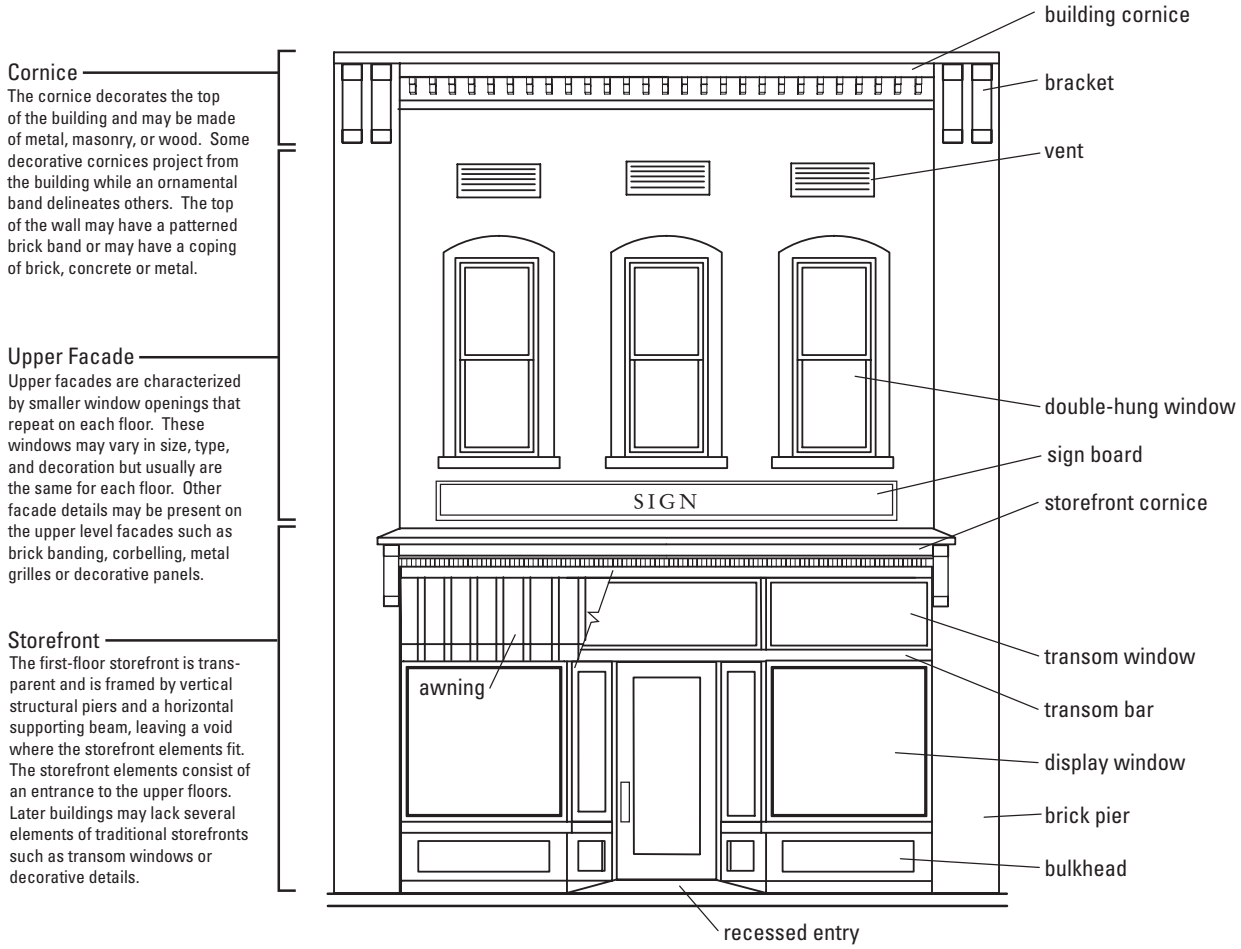
*The Aldie Mill provides a good example of historic stone and brick patterns and colors.*

*Whether using wood siding or an approved substitute, care must be taken to approximate a historic width and the appropriate trim must be used.*

*Standing-seam metal is the most prevalent historic roof material in the districts and is encouraged for new construction projects.*

*Stucco has been used infrequently in the historic districts. A rough texture is shown here from the E.E. Lake Store.*

TYPICAL ELEMENTS OF A COMMERCIAL FACADE AND STOREFRONT




## S. STOREFRONTS

Commercial buildings in the village historic districts are often general stores built in the late nineteenth and early twentieth centuries. The structure may be one or two stories with attached living quarters for the store owner. Aldie and Oatlands do not have any historic commercial storefronts within their districts.

In Bluemont there are two general stores, the frame end-gable 1888 Snickersville/Bluemont General Store and the stucco-clad 1905 E.E. Lake General Store with its stepped parapet facade. Both stores retain their original storefront configurations including large, plate glass storefronts and partially glazed double doors.

Taylorstown also retains two stores, the circa 1800 end gable, frame store that has been recently remodeled after serving as a garage and the early-twentieth-century concrete block Mann's Store adjacent to the earlier structure. Neither of these structures follows the late-nineteenth and early twentieth century commercial pattern of a three-part storefront. Instead their design seems to reflect a more residential influence.


*The early-twentieth-century E. E. Lake General Store provided community space above the commercial area and may provide an example for mixed-use development.*


*A more typical late-nineteenth-century storefront in Bluemont provides a smaller-scale storefront example.*

## INAPPROPRIATE TREATMENT

1. Avoid using materials and elements that are incompatible with the historic district such as aluminum-frame windows and doors, unpainted metal panels or display framing, enameled panels, rough-textured wood, synthetic siding materials, metal awnings, inoperable shutters, or roof forms not historically found in the districts.

## GUIDELINES

1. Design new storefronts in villages to conform to the configuration of existing historic examples. In areas where there is no local precedent for a storefront commercial structure, look to examples in other historic county villages to inform new construction.
2. Keep the ground level of new commercial structures predominantly seventy to eighty percent transparent.
3. Use traditional materials for the design of new storefronts in the historic districts.

## NOTE:

While the Historic District Review Committee (HDRC) does not review color for new construction in the historic districts, these recommendations are provided as reference for the property owners in the districts.

## T. COLOR

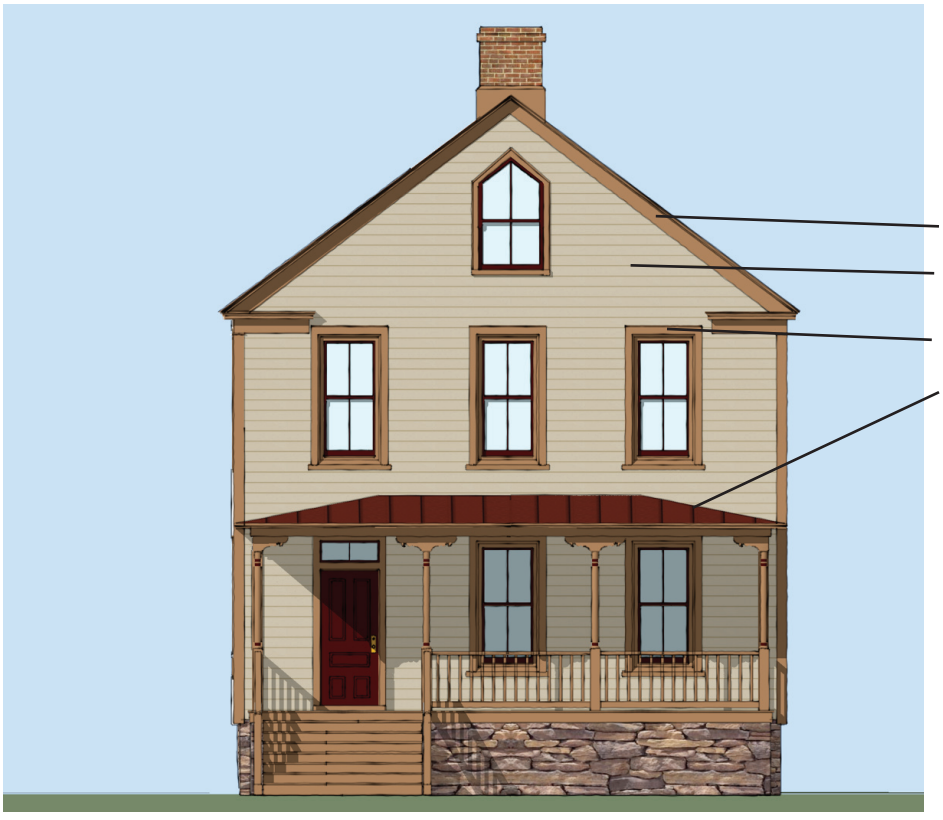
Paint colors of historic structures in Loudoun County's historic districts were dependent on the architectural style of the house and the amount of decorative trim. When choosing colors for new construction, respect the historic palette for the styles of adjacent historic structures and stylistic references of the new dwelling.

### INAPPROPRIATE TREATMENTS

1. Do not use jarring, garish, or intrusive colors.
2. Do not paint unpainted masonry surfaces.

### RECOMMENDATIONS FOR COMPATIBILITY

1. Select a coordinated color palette informed by historic precedent and compatible with adjacent buildings.
2. See *Chapter 7* of these guidelines for appropriate palettes of historic colors by architectural style.




*For new construction that is inspired by vernacular Victorian architecture, popular in these districts in the late nineteenth century, a three-color paint scheme based on historic paint colors is appropriate.*